

The 'Production Team' concept, and 'Rules':

Provo Magazine, the satellite delivered program each week on 'The Caribbean Super Station' (hereafter referred to as 'PM'), is to be put together as a 'group effort' by volunteer 'teams' of people. We call the team's PRODUCTION TEAMS (hereafter called PTs) and we invite anyone who has ever had a desire to work in broadcasting or theater to find a place on a PT.

There will be no pay for being a part of a PT. The objective and goal of PM is to provide a video 'outreach program' to entice and entrance people watching to visit our island(s). We all benefit from increased tourism and those who volunteer their efforts will receive the benefits of increased tourism, plus, the special feeling that goes with learning new skills in a 'medium' which has a dramatic daily effect on our lives; television.

We assume that nobody volunteering for a PT has any television experience. To those who have broadcast or theater experience, we apologize for treating what follows as a basic science. Together, as a part of a PT and as a part of the 'PM STAFF' we will all learn a great deal about our country and the new skills related to television production.

- 1) PM will be composed of separate, stand-alone 28 minute video programs. There will be a 'standard' opening and a standard 'close'; the first 30 to 60 seconds and the last 30 to 60 seconds. These will establish the visual and aural 'identity' of the program itself, and provide visual space where everyone who participates in a particular program is able to receive 'on-screen' credit for their work; an acknowledgement of their contribution by a listing of their name, and title or function.
- 2) Each program will consist of 3 to 5 separate 'segments' or 'pieces' as they are known in the trade. A 'piece' is simply a complete story which has a beginning, a middle and an end. Some pieces will be in serial form, two or more parts to tell the complete story.
- 3) Each 'piece' will be created, written and produced by a 'PT'. Ideally, we will have between 4 and 7 PTs, each a self contained 'unit' consisting of certain personnel who's assignment it is to research and produce separate pieces.
- 4) First we are forming Production Teams and each team will consist of either a single 'Producer' or a pair of 'co-Producers', a 'Director', and two 'researchers'. A PT will therefore have from 4 or 5 people assigned to it full time. During the pre-filming stage, the producer or co-producers will have full responsibility for work assignments and pulling all of the elements together. During the filming stage, the Director will be responsible for overseeing all of the shooting. Researchers and producers will double for 'audio' and video assignments during actual 'shoots'. This means they will run camera(s), operate microphone(s), and verify the quality of the actual tape shot to insure that when tape is shot some technical problem does not mar the usefulness of the 'shoot'.
- 5) After the PTs are formed, subject matters for each PT will be selected/assigned. A 'starter list' of PM subjects, each worthy of either a single piece or a serial of pieces, is provided. Initially, each PT will select two or three 'subjects' to be working on simultaneously. Those selecting or assigned two subject matters will have the option of locating a third subject on their own, submitting it for approval, and then working on that subject as well as those two selected/assigned.

This means that at any given point in time, a PT will have three separate pieces 'going'; they will probably not be related. Where subjects selected/assigned are likely to be multiple part 'series', with extensive research involved, a PT may be assigned or able to select only a single subject, to which they will add a second subject of their own choosing (after approval).

- 6) All projects will have a 'time frame', a period of time to complete the project. Each PT Producer (or co-producers where there are two) will submit a weekly SHORT report on the status of their assignments to the Executive Producer of PM. The Executive Producer will post these on a master tote board in a place where the board may be inspected by anyone

with an interest in doing so.

7) Each PT will follow in this sequence in developing a 'piece':

- A) Take initial sketchy description and develop a fuller description, supported by an outline. This will happen by holding PT meetings, talking with possible sources of information or interview subjects. The outline will develop the subject in headline form, provide a middle ground explanatory 'text' and show a conclusion or close.
- B) The outline and expanded description will then be taken to the Executive Producer for review. He will be assisted in this function by a three person Piece Review Committee (see below). After review by the committee, the Producer(s) and Director will meet with the Executive Director for outline approval or change.
- C) From the outline will come a shooting script, laying out the start to finish sequence of the piece with narration or bridges between shoots in place. The script will list those to be interviewed, on camera, although until the interviews actually are shot, the script cannot be in a final form (on camera shooting, where interviews or narratives are involved will by their content modify the narrative 'bridges' between chunks of material). This script will again go back to the Executive Producer who may either approve 'as is', approve 'with changes', or he may take it back to his Piece Review Committee for suggestions for change.

The function of the researchers in all of this is to do field interviews and research to locate visual and audio material to be used for the piece. Most of the topics will require some investigative (journalism) work to find out accurate information and to identify sources for that information, and to obtain at least their verbal agreement to help with the piece by either appearing on camera, to allow their voice to be taped off camera, or to supply graphic materials such as examples of utensils, old photographs, drawings and so on.

- D) Now, the shooting is scheduled. Each PT will arrange their proposed shooting schedules and turn in a request for camera and audio equipment to be available at a certain date and time. They will do this through the Executive Producer who will maintain a 'shoot board' separate from the 'tote board' as a scheduling tool for the in-short-supply video and audio recording equipment.

It is contemplated that some shooting and some research work will require trips away from Provo. Some subjects will actually be largely shot 'at sea' because of their topic matters. All air and water transportation for PM is to be donated but we do not expect those donating these services to 'gift' PM with their services.

RATHER, when a shoot requires a PT or a part of a PT to travel to Grand Turk (for example), the Executive Producer or his assistant will arrange a 'trade out' with a suitable carrier. The carrier will transport the PT and their equipment to and from (Grand Turk in our example) and the carrier will be issued 'script' which entitles the carrier to TELEVISION ADVERTISING TIME on 'PM' equal in value to the script held. A trip to Grand Turk, charged at \$175 for example, will entitle the carrier (such as an Air Charter service) to \$175 in PM advertising. In the event of similar needs for housing (overnight lodging, food), the Executive Producer or his assistant will arrange for suitable 'script-trade' housing (food) for the PT staff using the same technique.

- E) When the shooting is completed, the script(s) and the raw tapes will be scheduled for editing. Editing is a very time consuming process and can only be done at the WIV facility in Grace Bay. During editing, it will be mandatory that the Producer(s) be on hand to provide guidance in the mechanical editing process. Typically, there is a minimum of one hour of editing for each minute of actual on-air product.

- F) When a piece or series of pieces have been edited, they will be 'logged' into a PM 'piece bank'; a set of pieces available for use in a future program. Decisions as to

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when a piece will be scheduled or used will rest with Bob Cooper, who will also be responsible for the fabrication of each individual 'PM' show.

- G) When a PT has finished a piece, they are then entitled to select a new assignment from those continually available on a bulletin board posted by the Executive Producer. After the initial assignment of pieces at the organizational meeting, all subsequent pieces will be selected on a first-come, first-selected basis. New subject matter will be added to those available on an ongoing basis.

Rewards:

All 'pieces' created are being created for exclusive use by PROVO MAGAZINE (PM). However, there is always the possibility that a piece or series of pieces will attract the interest of other television service providers (such as CNN, WTBS, et al).

The distribution through the Caribbean Super Station or any other distribution arranged by WIV to benefit Provo will be for that single purpose. In the event that some other distribution service approaches WIV/PM for permission to use one or more of our 'pieces' on their service, we will negotiate the best possible price possible for the 'commercial use' of these pieces. Whatever sums received by these possible outside 'sales' will be divided up as follows:

- 1) 50% to the PM 'project', to be used by WIV for the purpose of expanding our equipment (cameras, recorders) used for PM (there is an equipment shortage initially);
- 2) 10% to each of the five members of the PT that created the piece(s) being 'sold', or if fewer than five, then equally divided.

Each PT member will be given a basic agreement to sign which will identify their agreement to this program. Participants in a 'PT' producing pieces will retain their financial benefit rights in a piece for as long as that piece is still in existence.

Probation Period:

A 'Production Team' must be a closely knit, congenial group that works well together. Human conflicts are inevitable however.

Initially, every member of every PT will be on probation for a period of 60 days, or until the first PT 'piece' is completed; whichever comes first. If at the end of that period, 3 out of 5 members of a PT in secret ballot elect to ask another member of the PT to leave the group, a replacement for the departing member will be found. We anticipate some personnel shuffling during that 60 day period and voluntary 'swaps' of personnel, between PTs, to find the right 'personnel mix' can occur at anytime with the approval of the Executive Producer.

If a PT misses, badly, their assignment completion dates, the Executive Producer and his Review Committee may elect to reassign some or all of the assignments within that PT and assign new subject pieces to the PT in question.

Please bear in mind that while few of the pieces will have an advance air-schedule date, and scheduling will not take place until the pieces are completed, the timely production-completion of all pieces is important because of the all consumptive nature of television programming. While we are starting out with one show for air in December, one for January, and two for February, we hope to move to a brand new show each week by March. This will require the completion of between 3 and 5 pieces each week by the middle of February, on a routine basis. This is no 'light challenge'.

Meetings:

Each PT will be responsible for its own meetings, its own coordination and subject to review by the Executive Producer and/or the Review Committee, for all of their own work.

However, one evening per month there will be a general meeting, scheduled on channel 4 in advance, for the purpose of bringing all PT participants together for a review of work to date and a progress report as well as an exchange of production ideas and techniques. These meetings will be run as a 'television workshop' to teach production techniques as well as to introduce new equipment acquired for the project.

Legal:

All participants are advised and reminded that in television program production, you are engaging in a form of journalism. You, as a journalist, have certain 'rights' as well as certain obligations. Being fair and complete in your reporting and the creation of your pieces, to all parties involved, is a part of the responsibility here.

Pieces created for the purpose of slandering or casting some person or institution in a bad light are neither sought nor will they be approved for production. If you are a producer for PM, you may have to argue for a particular piece you would like to do in the face of opposition from the Executive Producer and/or Review Committee.

In the event of any questionable subject material, or journalistic approaches, our 'in house' resident legal source will be Clare Skatfeld of Logberg and Associates. If you are a Producer, or PT participant at any level and you have either a legal challenge concerning your 'right' to acquire certain information, or your obligations, you are to go directly to Clare Skatfeld with the problem.

West Indies Video, Ltd. is producing a television program titled 'PROVO MAGAZINE' and this program is to be used for the further enhancement of the familiarity and image of Provo worldwide through distribution of PROVO MAGAZINE.

_____ has volunteered his/her time, talents and abilities to assist in the production of PROVO MAGAZINE. This volunteer will receive no direct compensation for this volunteer work and except as noted below, will receive no direct nor indirect payment for this work.

The volunteer agrees to abide by the 'operational rules' of PROVO MAGAZINE and West Indies Video, to be solely responsible for their own work and to take full personal responsibility and be liable for anything they do as a part of this 'project'.

The volunteer agrees to use of their name in any promotional or credits assigned to their work, and agrees to assign the property rights to their work to PROVO MAGAZINE and West Indies Video in perpetuity. However:

- 1) In the event that any work assignment they were a part of, from start to completion of the as-completed 'piece', is sold or bartered to some other television production or distribution entity, the volunteer shall be paid a portion of any receipts received by PROVO MAGAZINE/West Indies Video, Ltd.
- 2) The volunteer shall participate in the net proceeds from any such 'piece' by an amount equal to an 'equal share' along with all other persons involved in the same production team for the sold 'piece', computed as 50% of the total proceeds to PROVO MAGAZINE/ West Indies Video, Ltd., and the balance of 50% split equally amongst the members of the production team creating the piece in question.
- 3) In the event the volunteer in their normal or abnormal course of work connected with PROVO MAGAZINE shall find themselves in any potential or real conflict concerning their 'rights' as video journalists, the volunteer agrees to consult immediately the PROVO MAGAZINE attorney Clare Skatfeld for advice on how to proceed under the laws governing the Turks and Caicos Islands. The volunteer further agrees to abide by the advice or instructions rendered by Clare Skatfeld and any deviation from that advice shall be at the sole risk of the volunteer.
- 4) All volunteers are on an initial 'probation period' as defined by the written rules of PROVO MAGAZINE and the volunteer agrees to the terms of the probation period.

Accepted by volunteer: _____

Date of acceptance: _____

Accepted by PROVO MAGAZINE on behalf of West Indies Video:

Date of acceptance: _____

Provo Magazine:

1) Did Columbus REALLY Sleep Here?

Sadler and other research perspective of 'The Case for the Turks and Caicos Islands'. First local contact 'Cy' (Sy?) Marvel who is here for five years to oversee diving of wrecks.

2) Sadler On History

Thorough review of Sadler Turks and Caicos History ... select several key 'turning points' single events changed the direction or course of islands. Combine dramatization with readings from (by?) Sadler, old paintings and sketches of events and periods involved in the selected 'turning points'.

Example: Removal of the Carib Indians from islands by Spanish, leaving the islands uninhabited.

Example: Creation of first salt ponds.

3) The Colonials

Research and recreate the reasons & the results of American 'loyalsts' who came to islands in late 1700's, early 1800's to establish cotton plantations. Who they were, what they tried, why and when they failed.

Excellent remains West and East Caicos, possibly North Caicos.

4) Island Bizarre

In recent history, a number of 'introverts' (who perhaps, on analysis were not introverts at all) have struck out to create very unusual life-styles within our islands. These would be interview/dialogue sessions, built around photos, sketches and re-creations (dramatizations) of the stories told.

Example: John Houseman(n) who lived on East Caicos for two or three years in a self-contained 'family nudist colony', living off the land, with his family.

Example: Tommy Coleman setting up housekeeping on Parrot Cay with the countess.

Example: Drug dealers who attempted to build a Marina and operate the landing strip on West Caicos.

5) Provo's Pirates

Tommy Tucker, well known Bermudian diver and underwater researcher, claims to have identified more than 200 separate ship wrecks along Provo and West Caicos 'reefs' and banks. Verbal history tells us that a lighthouse maintained near northwest point was installed to mark the tip of the island and the nearby reef, but that natives would periodically 'move' or extinguish the light in hopes that ships would mis-judge the reef and shoreline and flounder; sinking. Then, stories go, the ships would be plundered for booty. Regardless of how the truth sorts out here, upon research, there is a good story here.

6) Stories To Save

This is an almost open ended series which involves sitting down with the native elders and allowing them to reminisce about their own youth and the stories they were told by their parents and grand-parents.

This will be a collection of taped discussions or interviews out of which there will come a series of programs which marry together the remembrances of one story teller with the remembrances of another (others) with a narrator/moderator tying the separate pieces all together.

Example: Subject/ Hurricanes

Example: Subject/ First missionaries

Example: Subject/ Trading with Haiti

7) Provo Enters The 20th Century

When Tommy Coleman and company plowed ashore with the first D8 Cat some 20 years ago, a new time clock began to run on Provo. This is quite recent history but the effects on Provo lifestyles was dramatic and permanent.

This should be a series that develops lifestyles just PRIOR to Coleman's D8 and then takes it forward eventually to the present. It should involve verbal interviews with Coleman and Ray Ward and other pioneers here, as well as many more from the Gus Lightbournes and others who 'greeted' the 'invaders'.

There should be plenty of still photography, which can be shot and transferred to video, as well as perhaps some early film or even more recently videotape, to draw from.

Ideally, this series would follow two parallel paths to completion; the 'sociological' impacts of the arrival of whites and the development itself.

8) The Ed Hegner Era criticisms

While there are many (valid) / of the business and lifestyles of Provo pioneer Ed Hegner, his impact on Provo has been very dramatic. From his early car/land 'swaps' and trading to his important niche in transportation and supplying the island, this piece should trace the 'good, the bad, the ugly and the beneficial' in a balanced way.

(This could be a very fun 'piece' since Hegner 'stories' abound in people's minds.)

9) Turkoise Island?

Club Med calls this island 'Turkoise Island'. That offends many people and we can document that many Med tourists leave here never knowing they were NOT on 'Turkoise Island'.

There is, however, some logic that 'Providenciales' is not the 'best name' for this island, and after the initial 'anger' that comes towards Club Med for renaming our island, many are suggesting that we rename it; perhaps 'Turkoise Island'. This report would investigate the pros, and cons, of renaming our island and cite examples (Hog Island in the Bahamas) which have renamed.

10) Three Villages Isolated

Prior to the arrival of Coleman and the D8, the 3 native villages were exceedingly self contained and there was a (reportedly) low level of social or commerce exchange between the villages.

This series would first establish the truth about this conception, and then investigate how the end of 'isolation' changed the lifestyles of the natives. It would concentrate on how certain marriage and health traits developed (and continue to some extent to this day) because of the degree of isolation that did exist.

Example: Certain people living in The Bight, and a lesser percentage living in 5 Cays, suffer from a tooth enamel 'disease' that stains their teeth. Why?

Example: Churches developed along different lines in each community, and attitudes between villages was such that Blue Hills people were regarded as a 'breed' separate from those in The Bight and 5 Cays.

11) Gardening In The Islands

Very little is really known about the categories of wild plants and bushes (and small trees) that grow here naturally. Even less is known about the adaptability of various imported plants, bushes and trees. And other than common garden vegetables such as tomatoes, radishes, and watermelons, virtually nothing is known about what varieties of other vegetables or fruits can produce here; or, what special precautions (time of planting, partial shading, when and how to fertilize and/or spray, etc.) must be taken.

This is a multiple part series designed to first study why raising gardens or vegetation here is 'different', and then explains and shows successful efforts. The goal here is to create a 'living library' on things that grow, and as a sub-goal showing people how to

raise successful gardens using different types of soils and different island locations where salt content and soil composition differs. The goal here is better foodstuffs, lower prices for fresh vegetables and some fruit.

12) PROVO/ Diving Paradise?

A look at the serious diving done around Provo, by the amateur and experienced divers. Start off with a look at why Provo waters, with the reefs, are unique and then expand upon the type of diving available, the instruction and guides available, the variety of dive areas and variety of dive challenges. Include our medical backup ('the chamber'), our safety record.

13) PROVO/ Superb Water Sports?

This will look at wind surfing, snorkeling, small sail boating, water skiing, and small boating. This piece needs to reflect in subliminal fashion the wide variety of beach habitats, water lines, close-in snorkeling and sailing challenges. Grace Bay, with the 'chop' (for example) offers an entirely different 'challenge' than along the south shore.

14) PROVO/ The People Make The Difference

A major part of the attraction of the Provo 'community' is the diverse collection of people who call it home, either part or fulltime. This piece needs some insight into what makes people tick so we show the community to be thoughtful, invigorating, and challenging. The 'free life style' with the lack of routines and the ability to 'do your own thing' must come through. Into this, we slide into the ready availability of tennis, beach walking and nature study, dining out with neighbors and other social events that give Provo a special flavor.

15) GAME FISHING/ Fact Or Fiction?

Provo's apparent ideal location relative to excellent bone fishing and sport fishing is explored here. This should involve both native guides who have expertise especially in the bone fishing area, and the charter boat capability for larger sport fishing through Steve Cole. We want this piece to be 'real' but offer the strong suggestion that much more is to be learned about fishing opportunities here than is presently known; that just enough is known (example: recent Marlin tournament results) to suggest we may have some of the best fishing in the western hemisphere. Appeal to the fact that game fishers like the challenge of the unknown, and they like to be first.

16) The Development Boom

Trace the short but fast paced history of Provo development with emphasis on the current projects underway or recently completed; highlight Club Med, the new Sheraton, the Third Turtle renovation and expansion, the plan for a national park in Sapodilla Bay, the changes around 'the pond' in two or three years. This piece should appeal to the investor who is looking for a 'tip' on a new, emerging opportunity to become a part of a major development by being on the ground floor. That would include Leeward, Ted Trump's marina as well.

17) Provo's Hotels/ A Survey

This would be a look at the accommodations and features, the location and the availability of support services at each of the non-Club-Med facilities on Provo. It should be done as a 'catalog' of each facility, a video showplace that allows viewers to 'shop by television' for a resort location to go to for their next vacation. Each hotel should have approximately equal time and audio interviews with the hotel owners or managers should be included as they talk about their facility, its growth, how it started, and what they see as their objective(s).

18) Retiring On Provo

This piece has a deliberately mis-leading title since people can live here fulltime without actually retiring here. This should look at the legal (government) requirements and qualifications for moving here, how the PRC system works (if it works), what building and living costs are here reference a comparison such as South Florida, how our temperate

climate reduces heating and cooling expenses as an offset to some of the higher prices we do pay here, the status of land taxes (none), sales or income taxes (none). Obtain a legal (on camera) interview with Clare Skatfeld outlining the legal rights of a non TI living here, what their security is; investigate the crime rate to see if it really is lower here per capita and discuss that if true.

This piece should appeal to people who are looking either for a place to retire, or for a place to have a second home. It should be positive and upbeat, but factual and realistic.

Participant Notes:

1) Subjects to be put together using local (Provo) production teams:

A) How To Handle Tourists:

- 1) Segment One explain the importance of tourism to everyone on island; that without tourists, there is NO money flow to or through this island. That everyone on the island depends to some extent on tourism. Use local business people, local government officials to explain this in short 'bites' of information.
- 2) Our image explain that how we look, dress and act is an important part of the attraction to tourists. That standing around street corners drinking beer and using 4 letter words does not give the tourist a good feeling about us nor our island. That allowing people to hang about tourist locations such as airport, hotels, stores and act unruly creates a poor image of our community.
- 3) Our manners use 'Sesame Street' technique of showing 'good way' and 'bad way' to meet, greet and talk with tourists. Explain how we should conduct ourselves around and to tourists and why this is important to our island as a tourist destination.
- 4) Our goal to make every tourist feel comfortable while he or she is here, to be helpful to the tourists in explaining things that are different here, take the time to explain what there is to see and do here, be positive about our attractions such as Cheshire Hall, beach combing, shelling, fishing, snorkeling, island day trips, visits to other nearby islands, where to play tennis and so on.
- 5) Invite a tourist to dinner.... perhaps we should have an active program that encourages island residents to routinely seek out and invite tourists to have dinner with us in our homes. If we established a 'tourist dinner central registry' where tourists could sign up to have dinner at a local home and we had residents sign up in a 'dinner bank', we would promote ourselves and our islands in a very unusual way. Through a dinner and informal conversation, we would leave tourists with a much better impression of our people and island and such dinners would allow tourists to learn a great deal more about our island.

B) Adult At Home Reading Improvement Program:

- 1) A high percentage of the native adults have inferior reading skills. (We have learned this through the inability to comprehend the text found on channel 4 in the form of public announcements.) Adult reading classes require a person to leave home and travel some distance one or more nights per week, and also require the adult to publically admit they do not have good reading skills.
- 2) A series of 15 minute or half hour programs created locally and placed on channel 4 over time could measurably improve the reading skills of local adults which would benefit the islands immeasurably.
- 3) Volunteers would put together such a series and supplies for the series, if required, could be distributed through the WIV office downtown.

